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For sash curtains, and the half curtains now drawn across the lower sash of windows, and mirror and picture draperies, there has been no defection from the soft silks. They have come out in the standard colors, and in new tones of color and new designs; those of domestic manufacture, 36 inches in width, selling at 75 cents per yard; while the Corah and Yamah silks, 36 inches wide, of Chinese manufacture, sell at \$2 per yard.

Bagdad hangings hold their own in popular estimation, and while remarkable rather than handsome, strictly speaking, they are regarded as stylish, and are of the intrinsic value which usually attaches to Oriental manufactures. They retain their original characteristics, from season to season, both in designs and in the colors which have so long entered into them, and have place among the standard treasures of judicious house furnishing. They are used mostly for door draperies, though serving equally useful purpose as covers for lounges and other upholstery arrangements. According to quality, they are held at from \$7 to \$25 each.

Despite French direction, American preference inclines to poles rather than cornices in the adjustment of hangings. For door hangings, subject to continual displacement, poles, with their necessary rings, are certainly much more convenient than cornices, yet much might be said in favor of cornices for window hangings, especially if lambrequins are to be considered. But, after all, this is a question best settled by individual taste, or the judgment of the upholsterer; while a recent unique and pleasing adjustment of window curtains shows a lambrequin arrangement effected by running a scarf of soft silk through the interstices of a strip of quill work below the pole, thus forming several artistic festoons, with a floating end at each side.

DECORATIVE NOTE.

A PICTURE window in a Pittsburgh residence contains a picturesquely attired maiden in purple tunis with yellow scarf, holding aloft a covered dish. At her side is an expectant peacock, and on the balustrade at each side a bird expands his decorative tail feathers. The window fulfills all the conditions of the picture, but with the glass alone, no paint being used. The figures are life size and are framed in a wide border made up of an arrangement of oak leaves. This is very clever, not only in the disposition of the design and the spacing, but in the color which at its base suggests the red autumn foliage, and lightens as it rises into olive and reddish greens, the ribbing of the glass suggesting also the texture of the seré leaves.

WALL PANEL IN PAINTED TAPESTRY. BY J. F. DOUTHITT, NEW YORK.

TAPESTRY.



to ancient wall hangings.



THE art of tapestry is as old as the earliest traces of civilized existence. The first tapestries were the tent-hangings of the early nomadic tribes. The ancient Egyptians, the Assyrians, the Hebrews, left evidence behind them of the existence of tapes- tries in their scheme of decoration. A mystic significance was attached

When the temple of Jerusalem was rebuilt, 19 B. C., one of its glories was a Babylonian tapestry, in which the presence of scarlet signified fire; of linen, the earth; of azure, the air; and of purple, the sea. The legend of Penelope's web and the story of Arachne argue the presence of tapestry among the early Greeks.

The superb hangings of the Parthenon, and the celebrated tapestries belonging to Alexander the Great, are matters of history. Tapestries were much used by the Romans. The idea of representing scenes and compositions by means of the shuttle instead of by the brush, was greatly developed by the Latin race, although similar subjects were depicted by Greek and Oriental weavers. Tapestries and embroideries increased in sumptuousness among the Romans, and with the supremacy of the early Christian hierarchy, the love of this kind of splendor became still stronger. The tapestry designs of the Lower Empire, and also of more ancient periods, are, singularly enough, reproduced in the mosaics of the time. The embroideries of Byzantium were celebrated for their richness. Of the early mediæval hangings the most famous is the Bayeux Tapestry, woven by Queen Matilda, and representing the conquest of England by the Normans. At this period the embroidery and the tapestry processes were often confused. The Bayeux Tapestry, being worked with lines and stitches on canvas, is properly embroidery.

The aim of tapestry is decorative, and the designs should, therefore, be primarily of a decorative character.

Painted tapestry is a modern art, although its practice was not unknown to the ancients. It is either executed in indelible dyes or in oil colors, on silk, wool, linen, or cotton canvas.